

I. Nathaniel Hawthorne and His Works

Nathaniel Hawthorne was a nineteenth century American novelist and short story writer. He is seen as a key figure in the development of American literature for his tales of the nation's colonial history. Hawthorne anonymously published his first novel titled *Fanshawe*, in 1828. In 1837, he published *Twice-Told Tales* and became engaged to Sophia Peabody the next year. He worked at a Custom House and joined a Transcendentalist Utopian community, before marrying Peabody in 1842. The couple moved to The Old Manse in Concord, Massachusetts, later moving to Salem, the Berkshires, then to The Wayside in Concord.

Nathaniel Hawthorne was born on July 4, 1804 in Salem, Massachusetts where his birthplace is preserved and open to the public. His ancestor William Hawthorne, who emigrated from England in 1630, was the first of Hawthorne's ancestors to arrive in the colonies. After arriving, William persecuted Quakers and his son John Hawthorne was a wellknown judges. Having learned about this, the author might have added the "w" to his surname in his early twenties, shortly after graduating from college. His father, Nathaniel Hawthorne, Sr., was a sea captain who died in 1808 of yellow fever in Suriname. Young Nathaniel, his mother and two sisters moved with maternal relatives, the Mannings, in Salem, where they lived for ten years. *The Scarlet Letter* by Nathaniel Hawthorne was published in 1850 and followed by a succession of other novels. A political appointment brought Hawthorne and family to Europe before returning to The Wayside in 1860. Hawthorne died on May 19, 1864 leaving behind his wife and their three children.

Much of Hawthorne's writing centers on New England and many feature moral allegories with a Puritan inspiration. His work is considered part of the Romantic Movement and includes novels, short stories, and a biography of his friend,

the United States President Franklin Pierce. When he was 12, Hawthorne's mother moved the family into an uncle's house in Raymond, Maine near Sebago Lake. Hawthorne's sister Elizabeth stated later that his life in Maine was seminal to his becoming a writer. Hawthorne's uncle insisted, despite Hawthorne's protestations, that the boy attends college.

Hawthorne attended Bowdoin at the expense of his uncle from 1821 to 1825, partly because of family business connections nearby. There, he also befriended classmates Henry Wadsworth Longfellow, and Horatio Bridge. Until the publication of his *Twice-Told Tales* in 1837, Hawthorne wrote on the comparative obscurity of what he called his "owl's nest" in the family home. And yet it was the period of brooding and writing that had formed his term of apprenticeship which would eventually result in the richly meditated fiction.

Hawthorne was hired in 1839 as a weigher and gauger at the Boston Custom House. After public flirtations with local women Mary Silsbee and Elizabeth Peabody, he had become engaged in the previous year to the illustrator and transcendentalist Sophia Peabody. Seeking a possible home for him and Sophia, he joined the transcendentalist Utopian community at Brook Farm in 1841 not because he agreed to the experiment but because it helped him save money to marry Sophia. He left later that year, though his Brook Farm adventure would prove an inspiration for his novel *The Blithedale Romance*.

After three years of engagement, Hawthorne married Sophia Peabody on July 9, 1842 and organized a ceremony in the Peabody parlor. The couple moved to The Old Manse in Concord, Massachusetts, where they lived for three years. There he wrote most of the tales collected in *Mosses from an Old Manse*. Hawthorne and his wife then moved to Salem and later to the Berkshires, returning in 1852 to Concord.

In February, they bought The Hillside, a home previously owned by the Alcotts. Hawthorne renamed it The Wayside. Their neighbors in Concord included Ralph Waldo Emerson and Henry David Thoreau.

Like Hawthorne, Sophia was a reclusive person. She was bedridden with headaches until her sister introduced her to Hawthorne, after which her headache seem to have abated. The Hawthornes enjoyed a long marriage, often taking walks in the park. Sophia greatly admired her husband's work. Nathaniel and Sophia Hawthorne had three children- Una, Julian, and Rose. Una was a victim of mental illness and died young. Julian moved to west and served a jail term for embezzlement and wrote a book about her father. Rose married George Parsons Lathrop and they became Roman Catholics. After George's death, Rose became a Dominican nun.

In 1846, Hawthorne was appointed surveyor at the Salem Custom House like his earlier appointment to the custom house in Boston. A Democrat, Hawthorne lost this job due to the change of administration in Washington after the presidential election of 1848. Hawthorne wrote a letter of protest to the *Boston Daily Advertiser* which was attacked by the Whigs and supported by the Democrats, making Hawthorne's dismissal a much-talked also in New England. Hawthorne was deeply affected by the death of his mother shortly thereafter in July.

Hawthorne returned to writing and published *The Scarlet Letter* on March 15, 1850, including a preface which refers to his three-year tenure in the Custom House. The book became an immediate best-seller. *The House of the Seven Gables* (1851) and *The Blithedale Romance* (1852) followed in quick succession. Hawthorne became friend with Oliver Wendell Holmes and Herman Melville beginning on August 5, 1850 when the authors met at a picnic hosted by a mutual friend. Melville had just read Hawthorne's short story collection *Mosses from an Old Manse*, which he later

praised in a famous review. Melville's letters to Hawthorne provide insight into the composition of *Moby-Dick*, which Melville dedicated to Hawthorne in admiration for his genius.

In 1852, he wrote the campaign biography of his old friend Franklin Pierce. With Pearce's election as President, Hawthorne was rewarded in 1853 with the position of United States consul in Liverpool. In 1857, his appointment ended and the Hawthorne family toured France and Italy. They returned to The Wayside in 1860, and that year saw the publication of *The Marble Faun*. Failing health prevented him from completing several more romances. Hawthorne died in his sleep on May 19, 1864 in Plymouth, New Hampshire while on a tour of the White Mountains with Pierce. He was buried in Sleepy Hollow Cemetery, Concord, Massachusetts. His wife Sophia and daughter Una were originally buried in England.

Hawthorne is best known today for his many short stories which he called tales and his four major romances written between 1850 and 1860- *The Scarlet Letter* (1850), *The House of the Seven Gables* (1851), *The Blithedale Romance* (1852) and *The Marble Faun* (1860). Another novel-length romance, *Fanshawe* was published anonymously in 1828. Hawthorne defined a romance as being radically different from a novel for not being concerned with the possible or probable course of ordinary experience.

Before publishing his first collection of tales in 1837, Hawthorne wrote scores of short stories and sketches, publishing them anonymously or pseudonymously in periodicals such as *The New England Magazine* and *The United States Magazine and Democratic Review*. The editor of the *Democratic Review*, John L. O'Sullivan, was a close friend of Hawthorne. Only after collecting a number of his short stories in the two-volume *Twice-Told Tales* in 1837 did Hawthorne begin to attach his name to his

works. Hawthorne's work belongs to Romanticism, an artistic and intellectual movement characterized by an emphasis on individual freedom from social conventions or political restraints, on human imagination, and on nature in a typically idealized form. Romantic literature rebelled against the rationalizing of the eighteenth century.

Much of Hawthorne's work is set in colonial New England, and many of his short stories have been read as moral allegories influenced by his Puritan background. "Ethan Brand" (1850) tells the story of a lime-burner who sets off to find the unpardonable sin, and in doing so, commits it. One of Hawthorne's most famous tales, "The Birth-Mark" (1843), shows concern about a young doctor who removes a birthmark from his wife's face, an operation which kills her. Hawthorne based parts of this story on the penny press novels he loved to read. Other well-known tales include "Rappaccini's Daughter" (1844), "My Kinsman, Major Molineux" (1832), "The Minister's Black Veil" (1836), and "Young Goodman Brown" (1835). "The Maypole of Merrymount" (1836), recounts an encounter between the Puritans and the forces of anarchy and hedonism. "A Wonder-Book for Girls and Boys" (1852) and "Tanglewood Tales" (1853) were re-tellings for children of some Greek myths, from which was named the Tanglewood estate and music venue.

Hawthorne is also considered among the first to experiment with alternate history as literary form. His 1845 short story *P.'s Correspondence* is the first known complete English language story to alternate history and among the most early in any language. The story's protagonist is considered a madman due to his perceiving an alternative 1845, in which long-dead historical and literary figures are still alive. These delusions feature the poets Burns, Byron, Shelley, and Keats, the actor Edmund Kean, the British politician George Canning and even Napoleon Bonaparte.

Contemporary response to Hawthorne's work praised his sentimentality and moral purity while more modern evaluations focus on his dark psychological complexity. Recent criticism has focused on Hawthorne's narrative voice, treating it as a self-conscious rhetorical construction, not to be conflated with Hawthorne's own voice. Such an approach complicates the long-dominant tradition of regarding Hawthorne as a gloomy, guilt-ridden moralist.

In the spring of 1858, Hawthorne was inspired to write his romance when he saw the Faun in a Roman sculpture gallery. *The Marble Faun* (1860) was the last of the four major romances by Nathaniel Hawthorne. After writing *The Blithedale Romance* in 1852, Hawthorne, approaching fifty, turned away from publication and obtained a political appointment as American Consul in Liverpool, England, an appointment which he held from 1853 to 1857. In 1858, Hawthorne and his wife Sophia Peabody moved to Italy and became essentially tourists for a year and a half.

Hawthorne was a reticent in his personality. He had many acquaintances among the members of his own profession. But Hawthorne never followed their style in writing. He was not accustomed to the uses of urban society. He was unable to discourse the fashionable themes. He found the substances of many of his stories and novels in the past. Hawthorne himself was the descendant of Puritan worthies. His own ancestors were of great interest to him. In most of his novels and stories, Hawthorne deals with the psychological aspects of the puritans.

Hawthorne's common theme was the 'unpardonable sin'. Hawthorne, at any rate, refused to simplify guilt by reducing either to merely subjective and irrational, 'guilt feeling' or wholly objective and external 'sin'. He concerns himself with guilty feelings that have personal and social causes. His other preoccupation is with the literary use of symbol, the significant object which could be manipulated to reveal

even deeper sources of meaning. Some of his stories, such as, “The Celestial Railroad,” “Young Goodman Brown” and others are allegories. In his most successful works, Hawthorne has avoided abstract equivalents and instead has concentrated on the faces of conflict on single, often ambiguous objects like a flower, a statue and so on. Thus, Hawthorne developed the native symbolism that greatly influenced the later course of American fiction. In the fictions, that Hawthorne later produced, one of his most frequent character types is a man of highly developed intellectual, spiritual or artistic sensitivity who seeks to evade conventional male responsibilities. Examples of such character pairs include Clifford and Jeffery Pyncheon in *The House of Seven Gables* (1851), Coverdale and Hollingsworth in *The Blithedale Romance* (1852) and Donatello and Kenyon in *The Marble Faun* (1860).

The Marble Faun is Hawthorne’s most unusual romance, and possibly one of the strangest major works of American fiction. Writing on the eve of the American Civil War, Hawthorne set his story in a fantastical Italy. The romance mixes elements of a fable, pastoral, gothic novel, and travel guide. The climax comes less than halfway through the story, and Hawthorne intentionally fails to answer many of the reader’s questions about the characters and the plot. Complaints about this led Hawthorne to add a facetious postscript to the second edition, also wherein he continues to fail to satisfy them fully.

The Marble Faun or *The Romance of Monte Beni* (1860) is Hawthorne’s last novel. There are four main characters. Donatello is an innocent and faun-like character who has grown up in a rural Arcadia. He is close to nature. He encounters evil in the corrupt city and ends by committing a murder. Donatello is mature and humanized by his sufferings apparently. He is sent to prison for his crime. Miriam is a mysterious girl, a victim of the crime committed by Donatello. Kenyon and Hilda are

the other two main characters in the novel. Kenyon is much more a spokesman for Hawthorne. Hilda is presented as a symbol of purity as she lives in a white tall tower with doves. Her chief concern is to protect the spotlessness of innocence assumed by her. Both Hilda and Kenyon cannot join their friendship with Donatello and Miriam and return to their own country, America, at the end of the novel.

As an author, Hawthorne has created tales and romances that probed deeply into the various diseases, sins and quarrels especially of his ancestors. His literary imagination was strongly shaped by his early life in Salem, Massachusetts where he was born. The history of Salem and American Puritanism provided a background against which he later presented his ideas about human nature, sin and guilt and also about the perils of the intellect and the pleasures of the heart.

The main characters are Miriam, a beautiful painter who is compared to Eve, Beatrice Cenci, Lady Macbeth, Judith, and Cleopatra, and is being pursued by a mysterious, threatening Model; Hilda, an innocent copyist who is compared to the Virgin Mary; Kenyon, a sculptor, who represents rationalist humanism; and Donatello, the Count of Monti Beni, who is compared with Adam, resembles the Faun which is probably only half human.

Nathaniel Hawthorne's *The Marble Faun* has been a center of much attention by many critics since its publication. In the late 1850s, Rome was the most popular city in the world for those who were interested in art. Hawthorne also groups together his four main characters Donatello, Miriam, Kenyon and Hilda in Rome. The four characters acquire the sense of home in Rome. Terence Martin also agrees to this view as he writes:

The Marble Faun is Hawthorne's classic romance and his most ambitious but least satisfactory one. To consider certain qualities of

this romance in the context of his European experience is to understand something of the meaning of home for Hawthorne's imagination. (145)

The novel's central metaphor is a statue of a faun by parietals that Hawthorne has seen in Florence.

In the Faun's fusing of animal and human characteristics, he finds an allegory of the fall of man from a moral innocence to the knowledge of good and evil, a theme that had usually been assumed in his earlier works but that now received direct and philosophic treatment. Taylor Hagood talks about the concept of hybridity in *The Marble Faun* as:

The Marble Faun and the figure is the speaker itself: the half-goat and half-man image carved of marble and set in a formal garden. This figure is important because it is an image of whiteness that functions as a trope of hybridity: a hybrid body that at least partially if not completely subsumes the Other in its whiteness. As such, this figure informs the politics of a recurring body in Faulkner's work, a white but creolized body whose amalgamated make-up is hidden but that nonetheless encodes the dynamics arising from the juxtaposition and interaction of groups of oppressors and oppressed who must negotiate the hegemony of imperial impulse. (49)

As a writer of romance, Hawthorne always chose happy subject matter for his romances. The limited characters are constantly presented to amuse the readers a lot.

Moreover, the setting of the novel is another aspect of the romance to draw the readers' attention. Henry James praises the novel for its subject matter and characters as he writes:

In *The Marble Faun* the subject is particularly happy one, and there is

great deal of interest in the simple combination and opposition of four actors. There are no accessory figures; Donatello and Miriam, Kenyon and Hilda exclusively occupy the scene. This is the more noticeable as the scene is very large and the great Roman background is constantly presented to us. The relations of these four people are full of that moral picturesque which Hawthorne has always looked for; he found in the perfection in the history of Donatello. (132)

The faun of the novel is Donatello, a passionate young Italian who makes acquaintance with three American artists, Miriam, Kenyon, and Hilda, who are spending time in Rome.

In the same time Donatello kills a man who has been shadowing Miriam. Both of the women are tainted by guilt. On the issue of conversion of Jews Augustus Kolich says:

Miriam brings to *The Marble Faun* both *the* mystery and danger of surviving in *the* Papal States in *the* 1850s, and as a successful survivor herself, she becomes one of *Hawthorne's* most politically active women. Whatever her family or religious connections may be, she operates with skill and daring in a world of political corruption, covert manipulation, and perilous intrigue. In *The Blithedale Romance*, Zenobia, *the* heiress turned pseudo-utopian, maintains a supportive role in Hollingsworth's dream of social reform, but when her wealth goes, what little public influence she might have had dissolves. (121)

Similarly, another critic R. K. Gupta argues about the use of imagery in Hawthorne's novels. Talking about *The Marble Faun*, Gupta writes:

In *The Marble Faun*, Hawthorne uses imagery of the smithy to

demonstrate the necessity of application in artistic effort. Hawthorne criticizes certain Italian painters for their “defiance of earnestness and absolute truth” and speaks admiringly of Miriam’s sketches of domestic scene because he finds that “the feeling and sympathy in all of them were deep and true. (qtd. in Leo B. Levy 320)

Rome was the most popular city in the world in the late 1850s for those interested in art. Those who were artists and appreciated art then came to Europe.

The characters of *The Marble Faun* are also related to art. So Rome has become the source of knowledge to Hawthorne’s four main characters as in the novel. Mac Williams agrees in it as he writes:

For Hilda and Kenyon in *The Marble Faun*, Rome is to be a theoretical education by which innocence of character can somehow be reserved while knowledge of experience is acquired. Hilda and Kenyon represent the failure of sympathy to overcome estrangement and the inadequacy of understanding within the romance itself. (qtd. in Michael 151)

Williams points to Rome being a grand theater in itself, where Hilda and Kenyon can learn about its historical legacy.

Commenting on Hawthorne’s three most important long works - - *The Scarlet Letter*, *The House of the Seven Gables* and *The Marble Faun*- - Yvor Winters argues that allegory functions in a great way in Hawthorne’s novels. According to him, “The first is pure allegory and the others two are impure novels, or novels with unassimilated allegorical elements” (11). Focusing on the style of Hawthorne’s writing he states:

Hawthorne's sketches and short stories, at best, are slight performances; either they lack meaning ... or they lack reality of embodiment,... or having measure of both,...they yet seem incapable of justifying the intensity of the method, their brevity and attendant simplification, perhaps working against them....(11)

He moreover goes on tracing out Hawthorne's struggle to cope with the power of allegory as a literary trope in his writings.

Another critic, H. J. Lang in his essay "How Ambiguous is Hawthorne?" goes against the traditional belief on inherent ambiguity in Hawthorne's fictions. He states:

[C]riticism of Hawthorne seems to me rather poor in general, substituting, as it often does, an infernal cliché, even a platitude- man's dual nature, man's radically mixed, his good-and-evil being...for the urgent philosophical problems of Hawthorne's own times, the problem of knowledge, e.g., the suspicion that all our insights into nature and human knowledge are likely to be subjective and unreliable. (86)

Lang seems to say that Hawthorne has received mild criticism from his peers and contemporaries due to the problem of development of knowledge during the latter's time.

Hyatt H. Waggoner, another critic on Hawthorne, focuses on the typical themes of his writing in relation to his famous novel *The Marble Faun*. According to him, Hawthorne's novel moves around:

The loss of innocence, initiation into the complexities of experience in a world of ambiguously mingled good and evil, experiences of guilt so obscurely related to specific acts as to seem more original and necessary than avoidable, these had been his subjects in story after

story. (164)

The repetition of theme by Hawthorne in many of his novels and stories seems to irk Waggoner. He says that there is nothing new to offer by Hawthorne.

Marc Bloch observes that history is the study, not of events but of change.

Talking about *The Marble Faun*, he writes:

In *The Marble Faun*, which was first titled *Transformations* and in which motives and events remains obscure, Hawthorne indicates that narration is the primary transformation history that undergoes sympathy and estrangement functions as the shifters. They relate knowledge to subjectivity, the objects spoken about the moral and emotional state of the subject speaking. (qtd. in Michael 158)

The nexus between history and subjectivity in Hawthorne's work is critiqued by Marc. History is interpreted and molded according to the understanding by the subject.

In this way, his novel is criticized in a number of ways but none of the critics cited above has focused on why Hawthorne projects the image of the Faun into the Italian artist Donatello. The central argument of the thesis that Hawthorne aims at 'othering' the people other than American makes this research different from previous researches on the same text.

This study is divided into four chapters. The first chapter deals with an introductory aspect of the study. It incorporates the thesis title clarification, hypothesis elaboration, introduction to the playwright's background, his works, themes, techniques, and so on. The second chapter delves into the theoretical modality that is to be effectively applied in the analysis of the novel.

The third chapter of the dissertation presents an analysis of the text at

considerable length on the theoretical modality defined and developed in the second chapter. It quotes the necessary extracts from the novel to support and justify the hypothesis of the research work. The fourth chapter concludes the research work. Standing on the firm foundation of the analysis of the text done extensively in the third chapter, it tries to prove the hypothesis stated in the thesis proposal.

II. Othering: A Theoretical Modality

Othering is a way of defining and securing one's own positive identity through the stigmatization of an 'other.' Whatever the markers of social differentiation that shapes the meaning of "us" and "them." They are racial, geographic, ethnic, economic or ideological. There is always the danger that they will become the basis for a self-affirmation that depends upon the denigration of the other group. When a group claims to be "chosen by God", the danger multiplies, not only for the 'unchosen' other who may be subjected to violence, but for the chosen group itself that is at risk of being undermined.

Otherness is an ambiguous term that originated in the writings of Hegel (1770-1831) and was later developed in the psychoanalysis of Lacan. The 'other' can be associated with the image outside oneself perceived and identified within the Mirror-stage. It can be understood within the binary of self/other and can be seen as organizing the very existence of individual subjects. While Otherness is something that we all experience in a psychological sense, the processes of othering have specific implications when used to disempower and colonize certain people.

Lacan's use of the term involves distinction between the 'Other' and the 'other'. In post-colonial theory, the other refers to the colonized others who are marginalized by the imperial discourse, identified by their difference from the centre and, perhaps crucially, become the focus of anticipated mastery by the imperial 'ego'.

'Other' has been called the *grande-autre* by Lacan, the great Other, in whose gaze the subject gains identity. The symbolic Other is not a real interlocutor but can be embodied in other subjects such as the mother or father that may represent it. Thus the Other can refer to the mother whose separation from the subject locates her as the first focus of desire; it can refer to the father whose Otherness locates the subject in

the symbolic order; it can refer to the unconscious itself because the unconscious is structured like a language that is separate from the language of the subject.

This Other can be compared to the imperial centre, imperial discourse, or the empire itself, in two ways: firstly, it provides the terms in which the colonized subject gains a sense of his or her identity as somehow ‘other’, dependent becomes the ‘absolute pole of address,’ the ideological framework in which the colonized subject may come to understand the world. In colonial discourse, the subjectivity of the colonized is continually located in the gaze of the imperial Other, the ‘grande-autre.’ Subjects may be interpellated by the ideology of the maternal and nurturing function of the colonizing power, concurring with descriptions such as ‘mother England’ and ‘Home’.

The Symbolic Other may be represented in the Father. The significance and enforced dominance of the imperial language into which colonial subjects are inducted may give them a clear sense of power being located in the colonizer, a situation corresponding metaphorically to the subject’s entrance into the Symbolic order and the discovery of the Law of the Father. The ambivalence of colonial discourse lies in the fact that both these processes of ‘othering’ occur at the same time, the colonial subject being both a ‘child of empire and a primitive and degraded subject of imperial discourse.

Simplistic recognition of normal human diversity, combined with ethnocentric thinking can lead to a tendency to depict ‘others’ as somehow, categorically, topologically, intrinsically, different. In that ‘difference’, lays the potential for hierarchical or stereotypical thinking, like all natives are the same or all women are the same and all men are the same. This practice of comparing ourselves with others and at the same time distancing ourselves from them is called ‘othering’, by which we

mean positing that humans and societies whose life and historical experiences vary from your our own are 'different' and not understandable use of the distance and difference to re-confirm one's own 'normalcy'.

When social, ethical, cultural, or literary critics use the term 'the other' they are thinking about the social or psychological ways in which one group excludes or marginalizes the other. By declaring someone 'other', persons tend to stress what makes them dissimilar from or opposite of another and this carries over into the way they represent others, especially through stereotypical images. It also extends to political decisions and cultural practices. In the recent past of the United States, Anglo-Americans made African-Americans into cultural other through the use of minstrel shows in blackface, popular figures like Sambo and Aunt Jemima, and separatist policies like the Jim Crow laws. Similar practices can be traced in practically every culture in the globe.

Formation of Discourse

Discourse is a term widely used in analyzing literary and non-literary texts. It has become common currency in a variety of disciplines: critical theory, sociology, linguistics, philosophy, social psychology and many others. Foucault has used widely the term 'discourse' in his discussions of power, knowledge and truth. Discourse, for him, is the "practice that systematically form the objects of which they speak" (49). In this sense, a discourse is something which produces something else such as utterance, concept, and an effect rather than something which exists in itself and which can be analyzed in isolation.

Truth, power and knowledge are essential in analyzing discourse for discourse has effects through these elements. Foucault sees truth as being something far worldlier and more negative:

Truth is of the world: it is produced there by virtue of multiple constraints [...] Each society has its regime of truth, its 'general politics' of truth: that is the types of discourse it harbors and causes to function as true; the mechanism and instances which enable one to distinguish true from false statements, the way in which each is sanctioned; the techniques and procedures which are valorized for obtaining truth: the status of those who are charged with saying what counts as true. (46)

Discourse does not exist in vacuum but is in constant conflict with each discourse and other social practices which inform them over a question of truth and authority.

Foucault's assertion in *The Archaeology of Knowledge* (1972) is that discourses are not simply groupings of utterances grouped around a theme or an issue nor are they simply sets of utterances which emanate from a particular institutional setting. But they are highly regulated groupings of utterances or statements with internal rules which are specific to discourse itself. Discourses are also regulated by their relation with other discourses. As Julian Henriques puts "rules are not confined to those internal to discourse, but include rules of combination with other discourses, rules that establish differences from other categories of discourses" (195). He further asserts "systematic character of a discourse includes its systematic articulation with other discourses" (qtd. in Kendall and Wickham 41). For him discourse is the result of a practice of production which is at once material, discursive and complex. Every discourse is part of a discursive complexity.

Foucault suggests that discourses structure our sense of reality. He is concerned with the way that discourses inform the extent to which we can think and act only within certain parameters at each historical conjuncture. For him, our

perception of objects is formed within the limits of discursive constraints. He characterizes discourse as a “delimitation of a field of objects, the definition of a legitimate perspective for the agent of knowledge, and the fixing of norms for the elaboration of concepts or theories” (1977). In this statement we can find three points to be noted: I) discourse causes a narrowing of one’s field of vision; II) the knower has to establish a right to speak for the existence of discourse; and III) each statement leads to others.

Foucault remarks that the constitution of discourse has internal as well as external mechanisms which keep certain discourses in existence. The one of the mechanisms is commentary. Those discourses which are commented upon by others are the discourses which we consider to have worth and validity:

We may suspect that there is in all societies, with great consistency, a kind of gradation among discourses: those which are said in the ordinary course of days and exchanges, and which vanish as soon as they have been pronounced; and those which give rise to a certain number of new speech acts which take them up, transform them or speak of them, in short, those discourses which, over and above their formulation are said indefinitely, remain said, and are to be said again.

(57)

Discourse should be debated and talked about in society. This will lead to the enhancement of that particular discourse.

Commentary attributes richness, density and permanence to the text at the very moment when it is creating those values by the act of commentary. The Bible could be considered a text of this nature, upon which commentaries have been written and

will continue to be written. In this sense, those commentaries keep the Bible in existence and ensure it is in circulation as legitimate knowledge.

Foucault examines the way that some discourses have authors while for others the concept of authorship is almost irrelevant. A legal document is not authorized since its authority comes from the institution, the government who sanctions it, rather than from the individual who wrote and edited it. An advertisement is not authored because it is seen as created by teams of people rather than by single person.

Discourse is the way of presenting something. In straight sense, it is talking and communicating, using signs to designate things. It also shows implication for speech and the relationship between signifiers and what they signify. But, in a broad sense, it can help us to interpret many slices of our social and political systems that we have never even considered before. It also helps to illuminate part of the ordinary world that is controlled by the expert of society. Thus, discourse is a major point in society that effects how we act, speak and interpret things. As Michel Foucault views:

Each society has its regime of truth, its “general politics” of truth: that is, the type of discourse which it accepts and makes function as true; the mechanisms and instances with which enable one to distinguish true and false statement, the means by which each is sanctioned; the techniques and procedures accorded value in acquisition of truth; the status of those who changed with saying what counts as true. (73)

Discourse is not merely a sign but it is a set of practices that constitutes the object in which it is speaking of most importantly it is a system of constraint or exclusion which sets boundaries for what can and cannot divide the line between reason and unreason for society. And it determines for us what is proper and improper through the eyes of the experts. In most societies, it has never been a matter of what one does.

The only thing that really matters is what is thought about it according to what can and cannot be said. The system of discourse in regard to everything constantly changes within years, decades, and centuries according to one who has the power. And power holders use the discourse according to their benefits.

The discourse is constructed to achieve particular social goals rather than representing facts. People have to believe on presented truth because when one does not have what he wants; one has to believe on what he has. Our social lives are dominated by the written words of discourse. Any form of discourse is considered to be a source of power because it tells us to speak and act in certain ways. Almost every slice of social life is taken over the rules and rituals of discourse and carry it out within society. This form of modern sociological theory has shown us a shift toward a different type of organization of power in the ordinary world. So, discourse is more of invisible powers that we take for granted, and do not even think to question in our everyday life.

So the conscious and intelligent manipulation of the organized habits and opinions of the mass is an important element in a society or a nation. Though mass psychology is as yet from being exact science, the mysteries of human motivation are by no means all revealed. But at least theory and practice have combined with sufficient success to permit to know that in certain cases some changed in public opinion can be done with an operation of certain mechanism. The mechanisms which manipulate this unseen mechanism of society constitute an invisible power which is the true ruling power of a society. People are governed, their tastes formed, their ideas suggested or their minds molded largely by a system which is an unseen ruler. Those invisible governors govern us by their qualities and their position in the social structure. And every act of our lives, whether in the sphere of politics of business, in

our social conduct or our ethical thinking, we are dominated by the relatively small number of persons who understand the mental process and social patterns of the masses.

In theory, every citizen makes up his mind on public questions and matters of private conduct. But, in practice, if all men were to study for themselves the complex economic, political and ethical data involved in every question, they would find it impossible to come to a conclusion about anything. So we have voluntarily agreed to let an invisible government examine the data and high-spot the outstanding issues so that our field of choices shall be arrowed to practical proportions. They reach to the public and we accept the evidence and the demarcation of issues bearing upon public question. So there is consequently a vast and continuous effort going on to capture our mind in the interest of some policy, commodity or idea. And it is done by the manipulation of technical means, the inflation of personality and general uproar by which politicians and commercial products and social ideas are brought to the consciousness of the masses.

III. Europe as the Other

Europe constituted in early nineteenth century days an inseparable part of American consciousness. Political independence had long been achieved but the fascination with the orientation towards the “mother” continent in the east failed to cease. Everything rendered culturally or artistically important was a European import or imitation, no matter if in architecture, painting, or dressing style. This dependence resulted in ambivalent feelings. Great admiration mixed with feelings of inferiority, reverence with repudiation. The cultural density and the historical richness of metropolises like London, Paris, and Rome attracted thousands of American tourists each year. At the same time Americans were shocked by the (from an American point of view) obvious moral decadence of the Europeans. These circumstances stimulated Hawthorne into dealing with himself as an American in Europe, with his emotions, opinions, and prejudices, experiences which were fruitful for his creative outpouring. Criticizing Hawthorne, Hyatt H. Waggoner writes that the former depended greatly on Rome as:

To give his novel an affirmative meaning, Hawthorne depended chiefly on Rome and its art treasures to give it thematic density. Hawthorne anticipates in developing the Europe versus American theme: Rome is the past, experience, culture, and corruption, in contrast with America’s present, ideals, morality, and innocence. There is too much of Rome, and too much about art. They are a burden the story is simply incapable of carrying. (174)

For all his travels through the old continent, it was Italy that impressed Hawthorne the most. Although Hawthorne’s recollections of Italy were far from being positive, in his *Italian Notebooks* he speaks of seldom or never having spent so useless time

anywhere. He nonetheless spent eighteen months with his family in the Italian scene. It might be that in Italy the author felt the cultural differences between the Old and the New World most intensely because being in Italy meant to be confronted with the oldest of European cultures, and therefore with the feeling of their country's own cultural youth.

Chiefly Rome turned out to be a source of inspiration for him as a writer. The Eternal City formed the ideal setting for fiction dealing with the confrontation of European maturity and American youthfulness. Describing the Eternal City from one of the saloon windows, Hawthorne at the beginning of the novel writes:

We may see a flight of broad stone steps, descending alongside the antique and massive foundation of the capitol, towards the battered triumphal arch of Septimius Severus, right below. Farther on, the eye skirts along the edge of the desolate Forum passing over a shapeless confusion of modern edifices, piled rudely up with ancient brick and stone, and over the domes of Christian churches, built on the old pavements of heathen temples, and supported by the very pillars that once upheld them. At a distance beyond-yet but a little way considering how much history is heaped into the intervening space-rises the great sweep of the coliseum, with the blue sky brightening through its upper tier of arches. Far off, the view is shut in by the Alban Mountains, looking just the same, amid all this decay and change, as when Romulus gazed thitherward over his half-finished wall. (593)

The American youthfulness is represented by the three artists, who had been simultaneously struck by a resemblance between one of the antique statues and a

young Italian, the fourth member of their party. Although the marble that embodies the bust is yellow with time, and perhaps corroded by the damp earth in which it lay buried for centuries. It is seen as a symbol of the human soul, with its choice of innocence or evil close at hand.

In the novel, Donatello symbolizes an authentic, unrecoverable past that must always succumb to an inevitable future. Hilda and her countrymen see themselves as self-created and thus immune from the influence of history. Donatello never forgets that the long history of his family, which is intertwined with the long history of his country, is filled with episodes of virtue and corruption that are his legacy. Struck by the resemblance of the statue and Donatello, Hawthorne says:

Of these four friends of ours, three were artists, or connected with art and, at this moment, they had been simultaneously struck by a resemblance between one of the antique statues, a well-known masterpiece of Grecian sculpture, and a young Italian, the fourth member of their party. (594)

Hawthorne's *The Marble Faun* deals with the struggles of Americans living in Europe. The major setting is Rome. Ambivalence towards European culture and life style determines most of the actions and descriptions of the settings. The novels attribute stereotypic behavior and opinions to their European and American characters. Miriam brings to *The Marble Faun* both the mystery and danger of surviving in the Papal States in the 1850s, and as a successful survivor herself, she becomes one of Hawthorne's most politically active women. Whatever her family or religious connections may be, she operates with skill and daring in a world of political corruption, covert manipulation, and perilous intrigue. Comparing Donatello with the Faun, Miriam the dark-eyed young woman says:

You must confess, Kenyon that you never chiseled out of the marble a more vivid likeness than this. Our friend Donatello is the very Faun of Praxiteles. Is it not true, Hilda? “Not quite-almost-yes, I really think so,” replied Hilda, a slender New England girl whose perception of form was singularly clear. (594)

Those used for the American expatriates are innocence, purity, which leads to a certain moral superiority but also to naiveté, and lack of culture. Inferiority and superiority are recurrent themes which are displayed through the constant battle for superiority of the Americans.

Throughout the course of the story, the Americans encounter with situations which put their “Americanness” to the test. Their convictions and beliefs are challenged. In the novel, these conflicts are carried out by a young female American. Despite the ground on which the novel is written Hawthorne maintained different attitudes towards this topic and found different solutions for the culture clash. The visitors to Rome find themselves putting their Americanness to the test. Sin and suffering overtake European Miriam and Donatello, and in coming to terms with them the Americans undergo a trial of their inherited Puritan ethic. In *The Marble Faun*, at the end of the novel the American characters flee from Europe. Kenyon and Hilda return home to America, leaving Miriam alone to deal with, “the stratagems of a religious body, or the secret acts of a despotic government” (656). Ultimately, Miriam’s real secret dissolves into insignificance and unreality for Kenyon and Hilda as the question of whether Donatello has faun’s ears assumes equal footing with her unknown crime.

Donatello is a native Italian who joins with three American friends, the innocent Hilda, the pragmatic Kenyon, and the mysterious Miriam. For some time the

group lives in “the guiltless pleasures of Acadia” (612). In fact, the friends so feel under the sway of this pre-Fall illusion that the Americans jokingly imagine Donatello to be the living duplicate of a marble faun they have been admiring. A faun is a mythical figure, often connected to sensual abandonment. But this pagan revelry is shattered when a dark man returns from Miriam’s secret past and begins to follow her. One of Miriam’s friends took the matter sadly to heart. This was the light-hearted, faun-like Italian count Donatello who seemed such a child of nature. He cherished against the mysterious stranger one of those instinctive antipathies which the lower animal’s some-times display. Seeing the resemblance, Miriam says, “Donatello, you are a veritable Faun. Shake aside those brown curls and let us see whether this resemblance includes furry ears” (598).

Donatello’s features and the dominant moral concerns of the novel converge in long description of Praxiteles’ Faun. The statue, like Donatello, is incapable of conceiving either good or evil, yet there is a hope that he may be redeemed in the future, “It is possible, too, that the Faun might be educated through the medium of his emotions” (621). These visually descriptive passages of varying length anticipate and explore the novel’s main motif which is art description in *The Marble Faun* generally or results in the creation of a space for abstract discussion and conjecture-making. When visualizing the artworks to which the characters are constantly compared, Hawthorne seems much concerned with investigating the qualities that make them effective, and as he narrates:

The foregoing conversation had been carried on in a mood in which all imaginative people, whether artists or poets, love to indulge. In this frame of mind, they sometimes find their profoundest truths side by side with the idlest jest, and utter one or the other, apparently without

distinguishing which is the most valuable, or assigning any considerable value to either. The resemblance between the marble Faun and their living companion had made a deep, half-serious, half-mirthful impression on these three friends, and had taken them into a certain airy region, lifting up, as it is so pleasant to feel them lifted, their heavy earthly feet from the actual soil of life. The world has been set afloat, as it were, for a moment and relieved them, for just so long, of all customary responsibility for what they thought and said. (599)

Donatello's bust (like that rude, rough mass of the head of Brutus, by Michael Angelo, at Florence) has ever since remained in an unfinished state. Most spectators mistake it for an unsuccessful attempt towards copying the features of the Faun of Praxiteles. One observer in a thousand is conscious of something more, and lingers long over this mysterious face, departing from it reluctantly, and with many a glance thrown backward. What perplexes him is the riddle that he sees propounded there. The riddle of the soul's growth, taking its first impulse amid remorse and pain, and struggling through the incrustations of the senses. It was the contemplation of this imperfect portrait of Donatello that originally interested in his history and impelled to elicit from Kenyon what he knew of his friend's adventures.

He pointed to a bust of Donatello. It was not the one which Kenyon had begun to model at Monte Beni, but a reminiscence of the Count's face, wrought under the influence of the entire sculptor's knowledge of his history, and of his personal and hereditary character. It stood on a wooden pedestal, not nearly finished, but with fine white dust and small chips of marble scattered about it, and itself incrustated all round with the white, shapeless substance of the block. In the midst appeared the features, lacking sharpness, and very much resembling a fossil countenance. And yet, strange

to say, the face had an expression, and a more recognizable one than Kenyon had succeeded in putting into the clay model at Monte Beni. It seemed to be made good by the spirit that was kindling up these imperfect features, like a lambent flame. As Hilda observes:

I was not quite sure, at first glance, that I knew the face. The likeness surely is not a striking one. There is a good deal of external resemblance, still, to the features of the Faun of Praxiteles, between whom and Donatello, you know, we once insisted that there was a perfect twin—brotherhood. But the expression is now so very different! (609)

In comparison to Donatello, Hilda, like so many other maidens, lingered on the hither side of passion. Her finer instinct and keener sensibility made her enjoy those pale delights in a degree of which men are incapable. She hesitated to grasp a richer happiness, as possessing already such measure of it as her heart could hold, and of a quality most agreeable to her virgin tastes. With so much tenderness as Hilda had in her nature, it was strange that she so reluctantly admitted the idea of love. Especially as, in the sculptor, she found congeniality and variety of taste, and likenesses and differences of character, being as essential as those to any poignancy of mutual emotions.

This young American girl was an example of the freedom of life which is possible for a female artist to enjoy at Rome. She dwelt in her tower, as free to descend into the corrupted atmosphere of the city beneath, as one of her companions doves to fly downward into the street all alone, perfectly independent, under her own sole guardianship, unless watched over by the Virgin, whose shrine she tended, doing what she liked without a suspicion or a shadow upon the snowy whiteness of her fame. The customs of artist life bestow such liberty upon the sex, which is elsewhere

restricted within so much narrower limits and it is perhaps an indication that, whenever we admit women to a wider scope of pursuits and professions, we must also remove the shackles of our present conventional rules, which would then become an insufferable restraint on either maid or wife. The system seems to work unexceptionably in Rome and in many other cases, as in Hilda's, purity of heart and life are allowed to assert themselves, and to be their own proof and security, to a degree unknown in the society of other cities. Hilda seemed awestruck by the aura of the paintings in Rome as:

As she grew familiar with the miracles of art that enrich so many galleries in Rome, Hilda had ceased to consider herself as an original artist. No wonder that this change should have befallen her. She was endowed with a deep and sensitive faculty of appreciation; she had the gift of discerning and worshipping excellence in a most unusual measure. She saw-no, not saw, but felt – through and through and through a picture; she bestowed upon it all the warmth and richness of a woman's sympathy; not by any intellectual effort, but by this strength of heart, and this guiding light of sympathy, she went straight to the central point, in which the master had conceived his work. (622)

Donatello and Miriam struggle with what they have done. Donatello disappears and Kenyon has to find him and help him reach for redemption. What happens to Miriam is as mysterious and beguiling as the character herself. Hawthorne in his true old-school Puritan ancestor fashion layers the fall of the friends from a pagan purity into sin with complex moral symbolism and philosophical questing. He brings up the concept of a fortunate fall into experience and wisdom. Donatello tries to regain his connection to the mythic past while Hilda, a Protestant, unsuccessfully tries to take

confession at a Catholic Church. On the other hand, Miriam consistently displays the courage and shrewdness to do what is necessary to remain alive and free, and her amazing ability to function within the dangerous politics of the Roman theocracy, particularly as a woman who may be Jewish. Miriam is Jewish but not a practicing Jew. Donatello is portrayed as:

Donatello was as gentle and docile as a pet spaniel; as playful, too in his general disposition, or saddening with his mistress's variable mood like that or any other kindly animal which has the faculty of bestowing its sympathies more completely than men or women can ever do.

Accordingly, as Miriam bade him, he tried to turn his attention to a great pile and confusion of pen-and-ink sketches and pencil-drawings which lay tossed together on a table. As it chanced, however, they gave the poor youth little delight. (614)

Hawthorne also uses numerous representations of the characters as inanimate objects to convey their psychological progress. The wonderful wine at the Monte Beni vineyards is described as the best wine in Italy. When it is taken out of the castle, however, it rapidly loses its flavor. The fragility and the durability of human life and art dominate this story of American expatriates in Italy in the mid-nineteenth century. Befriended by Donatello, a young Italian with the classical grace of the "Marble Faun", Miriam, Hilda, and Kenyon find their pursuit of art taking a sinister turn as Miriam's unhappy past precipitates the present into tragedy. As the characters find their civilized existence disrupted by the awful consequences of impulse, Hawthorne leads his readers to question the value of Art and Culture and addresses the great evolutionary debate which was beginning to shake Victorian society.

The Image of The Faun

The Marble Faun represents a body that registers a complex set of racial and cultural signifiers because its Otherness is counterbalanced by and finally even subsumed in its selfness. A creature from Greek narrative, the faun may be seen as an extension of the Greek revival begun in Britain and foundational in the construction of the United States and particularly salient in Southern architecture. The Classical Revival began in England in the 1750s as a result of archeological activities in Greece, which were aspects of the larger British imperial project. With the Revolution and the break from England, American leaders in part borrowed from England's focus on classical antiquities and, partly looked away from that influence to the superseding inspiration of the ancient classic world of Greece and Rome. Describing the faun minutely, Hawthorne writes:

The Faun is the marble image of a young man, leaning his right arm on the trunk or stump of a tree. One hand hangs carelessly by his side and in the other he holds the fragment of a pipe, or some such sylvan instrument of music. His only garment, a lion's skin, with the claws upon his shoulder falls half-way down his back, leaving the limbs and entire front of the figure nude. The form, thus displayed, is marvelously graceful, but has a fuller and more rounded outline, more flesh, and less of heroic muscle of masculine beauty. The character of the face corresponds with the figure. It is most agreeable in outline and feature, but rounded and somewhat voluptuously developed, especially about the throat and chin. The nose is almost straight, but very slightly curves inward, thereby acquiring an indescribable charm of geniality and humor. The mouth, with its full yet delicate lips, seems so nearly

to smile outright that it calls forth a responsive smile. The whole statue unlike anything else that ever was wrought in that severe material of marble conveys the idea of an amiable and sensual creature, easy, mirthful, apt for jollity, yet not incapable of being touched by pathos. It is impossible to gaze long at this stone image without conceiving a kindly sentiment towards it, as if its substance were warm to the touch, and imbued with actual life. (595)

Donatello is the faun figure in Nathaniel Hawthorne's novel *The Marble Faun*. Although the narrative is set in Italy, it encodes American constructs of race. Half man and half goat, the faun evokes the dark Other, whether Native, African, or Latin American. It is important to remember that by the Middle Ages, the chief of the goat-men, Pan, had been reworked into Christian iconography as Satan. The sexual freedom, revelry, and drunkenness that the goat god signified in pagan culture became redefined as sins in Christianity. This new symbolism was intended to show the Devil as deprived of beauty, harmony, reality, and structure. Among the common bestial characteristics given were tails, animal ears, claws, and paws. And demons were blacks, who were popularly associated with shadow and the privation of light. The confluences of Satan, goats, and blackness informed New World definitions of the Other whether they were the red natives of the new land or the imported black slaves. The transformation of the goat as a racial signifier of Dionysian values is transformed into traits of evil, rebelliousness, and, of course, blackness. The meaning of Dionysian values occurs in the changes in the character of Donatello when he murders Miriam's tormenter in the novel. As Hawthorne comments:

Perhaps it is the very lack of moral severity, of any high and heroic ingredient in the character of the Faun that makes it so delightful an object

to the human eye and to the frailty of the human heart. The being here represented is endowed with no principle of virtue, and would be incapable of comprehending such. But he would be true and honest by dint of his simplicity. We should expect from him no sacrifice or effort for an abstract cause. (597)

The United State's interest in Greece and Rome was particularly strong as part of the enthusiasm which the whole Western World, and particularly the new republic, showed for the struggles of Greece during her wars of independence. Classical influences can be found in architecture from the nineteenth century (especially buildings constructed between 1820 and 1860) throughout the east coast, especially in Philadelphia, Boston, and New York. And with one of the most visible figures in this movement being a Virginian, Thomas Jefferson, the Southern states particularly embraced this architectural form. Jefferson became enthralled with classical art and culture, as exemplified in his estate. However, Southern appropriations of this architectural style seem particularly pointed in establishing a heritage of empowerment for the specific occurrence of Greek Revival architecture in the American South was not, as in the Northern states, a matter of style, but rather the particular response of a culture which understood itself to be a repetition and not an imitation, a recurrence rather than a recreation of ancient Greece. Talking about the animal nature, indeed, is the most essential part of the Faun's composition as:

The two ears of the Faun, which are leaf-shaped, terminating in little peaks, like those of some species of animals. Though not so seen in the marble, they are probably to be considered as clothed in fine, downy fur. In the coarser representations of this class of mythological creatures, there is another token of brute kindred. A certain caudal appendage, which, if

the Faun of Praxiteles must be supposed to possess it at all, is hidden by the lion's skin that forms his garment. The pointed and furry ears, therefore, are the sole indications of his wild, forest nature. (598)

Carved out of white marble, the faun may in fact be viewed as a counterfeit Other. This body is an extension of the white aristocratic South's hybrid body, an ostensibly white entity that marginalizes itself, containing the Other within its own milky epidermis by pillaging its darker pigments and stealing the Other's rhetoric of defeat and oppression. Indeed, *The Marble Faun* evokes a number of United States and Southern United States icons of various imperial significations. On the one hand, the statue participates in the iconography of the wooden cigar-store Indian, a carved and now static Native American body, conquered and solidified into a clichéd trophy and relic of the white hegemony that vanquished it. At the same time, the faun evokes the Confederate soldier statue, which is a symbol of the deification of Southern soldiers. The faun particularly is based on Greek pastoral, and yet those Greek pastoral champions a pagan world of Dionysian values that white aristocratic Southerners associated with the very race they abhorred even as they paternalized it. Blackness the Other exists within the very construct of agrarian whiteness that the aristocratic white narrative promotes. The whole statue unlike anything else that ever was wrought in that severe material of marble:

The whole statue-unlike anything else that ever was wrought in that severe material of marble-conveys the idea of an amiable and sensual creature, easy, mirthful, apt for jollity, yet not incapable of ebbing touched by pathos,. It is impossible to gaze long at this stone image without conceiving a kindly sentiment towards it, as if its substance

were warm to the touch, and imbued with actual life. It comes very close. (594)

Only a sculptor of the finest imagination, the most delicate taste, the sweetest feeling, and the rarest artistic skill, in a word, a sculptor and a poet too could have first dreamed of a Faun in this guise. They have succeeded in imprisoning the sportive and frisky thing in marble. Neither man nor animal, and yet no monster, but a being in whom both races meet on friendly ground. The idea grows coarse as we handle it, and hardens in our grasp.

Nothing could be more original or imaginative than the conception of the character of Donatello in the novel. His likeness to the lovely statue of Praxiteles, his happy animal temperament, and the dim legend of his pedigree are combined with wonderful art to reconcile us to the notion of a Greek myth embodied in an Italian of the nineteenth century, and when at length a soul is created in this primeval pagan. Donatello, the Count of Monte Beni whose youthful resemblance to the sculptured faun of Praxiteles suggests that he himself is half human. His free and apparently irresponsible nature confirms the suspicion. Donatello is soon darkened in Rome, partly due to his love interest in Miriam. Donatello, once the young, bubbly faun, is transformed into a lethargic and depressed adult. Donatello disappears and Kenyon has to find him and help him achieve redemption.

Of the four friends, three were artists, or connected with art and, they had been simultaneously struck by a resemblance between one of the antique statues, a well-known masterpiece of Grecian sculpture, and a young Italian, the fourth member of their party. The young man laughed, and threw himself into the position in which the statue has been standing for two or three thousand years. In truth, allowing for the difference of costume, and if a lion's skin could have been substituted for his modern

talma, and a rustic pipe for his stick, Donatello might have figured perfectly as the marble Faun, miraculously softened into flesh and blood.

IV. Conclusion

For many major American writers, Europe represented a complex model of aesthetic refinement, beauty, and historical depth, decadence and moral doubt. The classic American myth of Europe as the site of “Romance” is elaborated in the uncanny writings of Nathaniel Hawthorne. Hawthorne was one of America’s first great fabulists, a writer who depicted the country’s stark origins and the ambiguous legacy of Puritanism and Transcendentalism. Hawthorne spent a prolonged period in Europe as a traveler and later as the US Consul General in Liverpool, the main port of American access to Europe, Hawthorne’s final novel, *The Marble Faun, Or The Romance of Monte Beni* was published in 1860. This novel set in a picturesque but degenerate Italy of classical art, decadence and disease, contrasts the moral naivety of American characters with the doomed, amoral atheists of Rome.

The Marble Faun is Hawthorne’s most unusual romance, and possibly one of the strangest major works of American fiction. Writing on the eve of the American Civil War, Hawthorne set his story in a fantastical Italy. This novel draws heavily from Hawthorne’s experiences as an expatriate in Europe, where he traveled extensively through Italy, itself a very popular theme for the American writers of that time. Hawthorne’s interest in religious and philosophical questions combined with his obsession for art into something beautiful makes the novel interesting. With *The Marble Faun*, Hawthorne was just as interested in writing an original story line as in voicing his discoveries about Italian art treasures. Rome forced Hawthorne to confront the world beyond the security of home and to examine ideological notions of home that were sacrosanct to antebellum America.

In *The Marble Faun*, Miriam, the painter, seems to represent hidden evil, although she wishes she were pure, as her friend Hilda is. Donatello is the ebullient

child, the faun, and the Count of Monte Beni, is soon darkened in Rome and gains weight to carry the rest of his life. Kenyon, the sculptor, seems to be the only character not weighed down by some characteristic. He is plain and kind, but not pure. Kenyon also desires Hilda's hand, although he fears he will never receive her love. Last of all is the pure, sweet, angel Hilda. She is devoutly religious, and of New England Puritan ancestry. She is a witness to Miriam and Donatello's act and seeks guidance in the Catholic confessional.

Donatello is the native Italian who falls in with American friends. The quartet so feel under the sway of this pre-Fall illusion that the Americans jokingly imagine Donatello to be the living duplicate of a marble faun they have been admiring. A faun is a mythical figure, often connected to sensual abandon. But this pagan revelry is shattered when a dark man returns from Miriam's secret past and begins to stalk her. When Donatello confronts the man, he sees a silent command in Miriam's eyes, so Donatello murders the stranger.

As the novel closes, the narrative seems to struggle to suppress the uncanny. Donatello is imprisoned, and Miriam stands on the other side of a fathomless abyss. She is cast off by Hilda and Kenyon and, it seems, abandoned by her creator. Meanwhile Hilda and Kenyon determine to return to America and marry. Hilda, the product of mid-century domesticity, returns to America to strengthen the institution that created her. She returns home to America to become the central figure in the mid-century model of the patriarchal home. Thus, the couple resolves to make themselves at home in America.

During the nineteenth century journeys through Europe became increasingly popular with Americans. Hawthorne's visitors to Rome find themselves putting their Americanness to test. Of the novel's four protagonists, only Hilda emerges

unchanged, still a Puritan maiden. Traveling the old world belonged to the educational program for young men of the upper classes. By the 1850s the European experience was also affordable for the middle classes, thus giving way to the phenomenon of commercial tourism. Accompanied by this movement was the growing popularity of travel literature by American writers. So, both Hawthorne and James followed an American literary tradition.

The novel explores the legacy of the Puritan break from European heritage and tradition and examines the resulting character of the new home in America. It also deals with issues of American identity and European heritage. Much of Hawthorne's writing centers on New England and many feature moral allegories with a Puritan inspiration. Hawthorne seems to be saying that Americans are unprepared to husk the ambiguities in Italy. Thus in conclusion, it can be said that Nathaniel Hawthorne's *The Marble Faun* encodes the American construct of race. The image of the Faun and its association with an Italian artist exposes the writer's attempt to other the people different from the Americans.

Works Cited

- Foucault, Michel. "Truth and Power." *The Foucault Reader*. Ed. Paul Rainbow. London: Penguin, 1991. 41-75.
- Hagood, Taylor. "Negotiating the Marble Bonds of Whiteness: Hybridity and Imperial Impulse in Faulkner." *Faulkner Journal* 22.2 (2007): 42-57.
- Hawthorne, Nathaniel. *The Marble Faun*. New York: The Modern Library, 1948.
- Henriques, Julian. "Journey to the White Man's Grave." *Geographical* 69.12, 1997: 195.
- James, Henry. "England and Italy." *Hawthorne*. New York: Cornell UP, 1996. 120-134.
- Kaul, A. N, ed. *Hawthorne: A Collection of Critical Essays*. Prentice Hall Inc. 1966.
- Kendall, G. and Wickham G. *Using Foucault's Methods*. London: Sage, 1999.
- Kolich, Augustus M. "Miriam and the Conversion of The Jews in Nathaniel Hawthorne's *The Marble Faun*." *Studies in the Novel* 33.4 (2001): 115-29.
- Lang, H. J. "How Ambiguous is Hawthorne?" *Hawthorne: A Collection of Critical Essays*. Englewood Cliffs: Prentice Hall, 1966. 86-98.
- Levy, Leo. B. "*The Marble Faun*: Hawthorne's Landscape of the Fall." *American Literature: A Journal of Literary History, Criticism and Bibliography*. Vol. 42 (March 1970): 320.
- Martin, Terence. "Hawthorne: Public Decade and the Values of Home." *American Literature : A Journal of Literary History, Criticism and Bibliography*. Vol. 46, (March 1974): 141- 54.
- Michael, John. "History and Romance, Sympathy and Uncertainty: The Moral of the Stone in Hawthorne's *Marble Faun*." *PMLA* 103 (1988): 158.

Pearson, Norman Holmes, ed. *The Complete Novels and Selected Tales of Nathaniel*

Hawthorn: London, Random House Inc, 1937.

Waggoner, Hyatt. "The Marble Faun." *Hawthorne: A Collection of Critical Essays*.

Englewood Cliffs: Prentice Hall, 1966. 164-76.

Winters, Yvor. "Maul's Curse, or Hawthorne and the Problem of Allegory."

Hawthorne: A Collection of Critical Essays. Englewood Cliffs: Prentice Hall,

1966. 11-24.